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## The Guardian, Week of July 6, 2020

Wright State Student Body

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# **The Wright State GUARDIAN**

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**MEDIA GROUP**

DND: The Donut Trail  
Marissa Couch  
July 6, 2020

A sweet thing about Dayton is the number of donut shops the area has to choose from. One doesn't have to travel far to catch a sugar rush.

## **Duck Donuts**

Duck Donuts is located at 1200 Brown St. Dayton, OH 45409 on the University of Dayton's campus. The popular franchise originated in North Carolina and has made its way all across the country since the original opening in 2007. While conveniently located, there are plans for a location opening even closer, in Beavercreek.

## **Stan the Donut Man**

Stan the Donut Man opened in 1975 in Dayton and remains a staple of the area. The shop is located at 1441 Wilmington Ave, Dayton, OH 45420. All donuts are made in-house at the Dayton location. There is an additional storefront in Xenia at 607 N. Detroit St. Xenia, OH 45385.

## **Donut Palace**

Those looking for a sugary fix can find Donut Palace in both Huber Heights and Trotwood. Additionally, the shop offers DoorDash services. The Huber Heights palace is at 5115 Old Troy Pike, Huber Heights, OH 45424 and Trotwood is 5264 Salem Ave, Dayton, OH 45426.

## **Bill's Donuts**

Bill's has been in business in multiple different locations since the 1960s. Now located at 268 N. Main St., Centerville, OH 45459, Centerville has been home since 1979. Bill's Donuts is open 24 hours, offering variety to shop goers at any time of day.

## **Bear Creek Donuts**

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Daily made-fresh donuts are available at Bear Creek Donuts. The shop is at 80 S. Main St., Miamisburg, OH 45342. Bear Creek offers donut classics as well as creative alternatives, such as pretzel or maple bacon blueberry donuts.

While there are many different opportunities to get a good donut in the area, those looking to satisfy a sweet tooth can't go wrong with any of the local shops that offer homemade options.

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Retro Rewind: “The Dark Side of the Moon” by Pink Floyd  
Maxwell Patton  
July 7, 2020

A few weeks ago, I mentioned my love for concept albums, especially ones that get their point across without seeming too heavy-handed, in my article covering “What’s Going On” by Marvin Gaye.

The portions of those albums that segue easily from one song to the next (like the medley on “Abbey Road” or most of the aforementioned Gaye album) are components that I also adore.

This week’s review is a concept album that more than likely has been my favorite listening experience while writing this series: “The Dark Side of the Moon,” the eighth studio album from British progressive rock band Pink Floyd.

Released on March 1, 1973, “The Dark Side of the Moon” is a concept album that touches upon the themes of death, greed, time and mental illness. The record was supported by two singles upon its debut: “Us and Them” and “Money.” It also features snippets of interviews with the band’s road crew and studio personnel throughout its duration.

“The Dark Side of the Moon” is one of the best-selling albums of all time, with 45 million copies sold worldwide. It is also one of the most highly-praised albums ever made, appearing on lists of the best and most influential albums from several prominent critics and music publications, and the record helped make Pink Floyd a household name.

The album’s influence has led to the creation of a few urban myths about the album, mostly involving its synchronization with popular movies. Read on in this week’s Retro Rewind to find out what they are, whether the syncs were intentional, and much more.

## **The band**

Pink Floyd was formed in London, England in 1965 by vocalist/guitarist Syd Barrett, drummer Nick Mason, bassist Roger Waters and keyboardist Richard Wright.

The band derived their name from two blues musicians that Barrett was fond of, Pink Anderson and Floyd Council. Guitarist and vocalist David Gilmour became a member of Pink Floyd in 1967, and Barrett exited the group in 1968 due to declining mental health.

Between 1967 and 2014, Pink Floyd recorded a total of 15 studio albums together. They are one of the most commercially successful artists ever, selling over 250 million albums globally,

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and were inducted into the Rock and Roll Hall of Fame in 1996. The band also received the Polar Music Prize from Sweden's King Carl XVI Gustaf in 2008 due to their influence on modern music.

### **The tracklist**

Opening side one of the album is the instrumental track "Speak to Me," which features sounds of a heartbeat, cash register, and a clock, in addition to crazy laughter. All of these are later heard again in the album.

The song then smoothly transitions into "Breathe (In The Air)," a rich and melancholy track that comments on life's madness and the little things that are ever-present in society.

Next is "On the Run," another instrumental that conveys the anxiety of traveling in the modern world which was influenced by Wright's fear of flying.

Following this is "Time," which opens with blaring clocks ringing in the listener's ear. This track talks about how time's passage can have a choke hold on an individual's life, and finishes with a reprise of "Breathe."

Ending the first side of the record is "The Great Gig in the Sky," a composition by Wright and British singer Clare Torry that acts as an allegory for death.

As "The Great Gig in the Sky" fades into silence, the "cha-ching" sound of cash registers opens up "Money," a track that takes aim at greed that is arguably Pink Floyd's most successful song. "Money" gallops along utilizing the 7/4 time signature.

Meanwhile, "Us and Them" deals with depression and isolation. The instrumental "Any Colour You Like" is nearly identical in chords and beat to "Breathe," and deals with the absence of choice in society.

This fades into "Brain Damage" and its distorted arpeggios. The song itself talks about mental illness and is heavily based on Barrett's mental volatility. This inspiration is especially evident in the lyric "and if the band you're in starts playing different tunes..."

Finally, the album closes out with "Eclipse," which focuses on harmony in society and ends with a heartbeat sound reminiscent of the opening track.

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This ending also features this spoken clip from the doorman of Abbey Road Studios, Gerry O'Donnell: "there is no dark side in the moon, really. Matter of fact, it's all dark. The only thing that makes it look light is the sun."

The final lyrics of "Eclipse" and the album are "and everything under the sun is in tune, but the sun is eclipsed by the moon."

"I don't see it as a riddle," explained Waters in the book "Pink Floyd: Bricks in the Wall." "The album uses the sun and the moon as symbols; the light and the dark; the good and the bad; the life force as opposed to the death force. I think it's a very simple statement saying that all the good things life can offer are there for us to grasp, but that the influence of some dark force in our natures prevents us from seizing them. The song addresses the listener and says that if you, the listener, are affected by that force, and if that force is a worry to you, well I feel exactly the same too. The line 'I'll see you on the dark side of the moon' is me speaking to the listener, saying, 'I know you have these bad feelings and impulses because I do too, and one of the ways I can make direct contact with you is to share with you the fact that I feel bad sometimes.'"

### **The production**

Work on "The Dark Side of the Moon" began at Abbey Road Studios in June 1972. The first song recorded was "Us and Them," created on June 1. "Money" was next, with its recording session occurring six days later.

A break followed the creation of two more songs, "Time" and "The Great Gig in the Sky," so that the group could get ready for an American tour. They resumed studio work in early 1973 and recorded "On the Run," "Any Colour You Like," "Brain Damage" and "Eclipse."

Saxophonist Dick Parry was hired to play on "Us and Them" and "Money," and a quartet of female vocalists was booked to sing on "Time," "Brain Damage" and "Eclipse."

Loops of effects were created by Waters with various money-related objects, which were featured prominently on "Speak to Me" and "Money." Synthesizers were also added into Pink Floyd's sound during the album's creation, using an EMS VCS 3 during the recording of "Any Colour You Like" and "Brain Damage" as well as a Synthi A with "On the Run" and "Time."

At least a few other unorthodox effects were used in the creation of "The Dark Side of the Moon," including a heartbeat created with a bass drum, an assistant engineer dashing around the studio's echo chamber in "On the Run," and a variety of timepieces recorded by engineer Alan Parsons at an antique clock store.

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In addition, singer Clare Torry was brought in to contribute vocals to the song “The Great Gig in the Sky” and improvised a melody to Richard Wright’s piano solo. Torry sued the band and their label, EMI, in 2005 for co-authorship credit, settling the case out of court.

The snippets of voices heard in the album come from a variety of sources. Peter Watts, Pink Floyd’s road manager, can be heard laughing maniacally in “Speak to Me” and “Brain Damage,” while his then-wife Patricia gave the lines “I never said I was frightened of dying” and “cruisin’ for a bruisin’.”

O’Driscoll, in addition to contributing the album’s closing remarks, spoke the line “I am not frightened of dying. Any time will do: I don’t mind. Why should I be frightened of dying? There’s no reason for it – you’ve got to go sometime.” The line appeared in “The Great Gig in the Sky.” Notable interviewees absent from the album include Paul McCartney and his wife Linda.

The album’s iconic cover art was designed by Storm Thorgerson and Aubrey Powell, who ran the design company Hipgnosis, in addition to artist George Hardie. They were asked by Wright to create an illustration that was “smarter, neater – more classy.”

### **The syncs**

An urban myth has emerged that proposes a connection between the popular 1939 film “The Wizard of Oz” and “The Dark Side of the Moon.” When a listener presses play on the album as the MGM lion fades to black, the lyrics and themes will correspond to key moments in the film (such as the scarecrow dance occurring during “Brain Damage”). However, this synchronization was unintentional.

“It was an American radio guy who pointed it out to me,” Parsons mentioned to Rolling Stone magazine in 2003. “It’s such a non-starter, a complete load of eyewash. I tried it for the first time about two years ago. One of my fiancée’s kids had a copy of the video, and I thought I had to see what it was all about. I was very disappointed. The only thing I noticed was that the line “balanced on the biggest wave” came up when Dorothy was kind of tightrope walking along a fence. One of the things any audio professional will tell you is that the scope for the drift between the video and the record is enormous; it could be anything up to twenty seconds by the time the record’s finished. And anyway, if you play any record with the sound turned down on the TV, you will find things that work.”

Podcaster Griffin McElroy joked during an episode of the annual podcast “Til Death Do Us Blart” that when played during a viewing of “Paul Blart: Mall Cop 2,” “The Dark Side of the Moon” pairs up with several major moments during the film (including a scene at a security officials’ convention coinciding with “Money” and the death of Blart’s mother happening at the exact

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moment that the lyrics to “Breathe” kick in). He described this viewing as a “religious experience.”

While researching material for this review, I watched the film with the album playing in the background. Let me just say that the synchronized elements were absolutely astonishing to witness firsthand.

Other media that can reportedly be synced up to “The Dark Side of the Moon” include “Hoop Dreams” and “The Force Awakens.”

### **What critics thought of “The Dark Side of the Moon”**

A press reception for the album was held on Feb. 27, 1973 at the London Planetarium and the record’s stereo mix was played through a low-quality sound system. The press still reacted positively to the music.

Lloyd Grossman for Rolling Stone called it “a fine album with a textural and conceptual richness that not only invites, but demands involvement”.

Roy Hollingworth, a critic for Melody Maker, found side one difficult to follow, but loved the second side, mentioning “the songs, the sounds, the rhythms were solid and sound, saxophone hit the air, the band rocked and rolled, and then gushed and tripped away into the night.”

Sounds’ Steve Peacock said, “I don’t care if you’ve never heard a note of Pink Floyd’s music in your life, I’d unreservedly recommend everyone to ‘The Dark Side of the Moon’.”

Retrospective reviews on the album have been universally positive. Stephen Thomas Erlewine, in his review for AllMusic said that “what gives the album true power is the subtly textured music, which evolves from ponderous, neo-psychedelic art rock to jazz fusion and blues-rock before turning back to psychedelia. It’s dense with detail, but leisurely paced, creating its own dark, haunting world. Pink Floyd may have better albums than ‘Dark Side of the Moon,’ but no other record defines them quite as well as this one.”

Rolling Stone and Q magazine have called “The Dark Side of the Moon” the best progressive rock album. In 2006, readers of NME voted it the eighth greatest album of all time, while listeners of Planet Rock ranked it as the best album ever made in 2009. The Observer’s list “The 50 Albums That Changed Music” ranked “The Dark Side of the Moon” at number 29.



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Its cover art has also received acclaim; VH1 ranked it the fourth-greatest album cover ever created. The record was also selected in 2013 by the Library of Congress for preservation in the National Recording Registry.

### **What I think of the album**

In total, I have listened to “The Dark Side of the Moon” four times during the process of creating this Retro Rewind, and I completely adore it. I feel that a listener can take in the record over and over again without a sense of boredom, finding new details and interpreting the lyrics and symbolism in different ways as each detail is closely examined.

The album manages to convey its themes in a relatively short amount of time (around 43 minutes), and the lyrics and instrumentation help to bring these themes to the forefront in a concise manner, sometimes without using a single word (see the transition from “The Great Gig in the Sky” to “Money”).

If you’ve never heard “The Dark Side of the Moon” in its entirety, I would highly suggest giving it a listen. Whether it is coupled with another piece of media or heard on its own through a vinyl record, a CD or an online streaming service, hearing “The Dark Side of the Moon” is an otherworldly experience that is guaranteed to please the ears every single time.

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WSU offers free course to incoming freshmen

Kyle Jackson

July 8, 2020

A new program called Jump-Start is benefiting many, including recent high school graduates who were given the opportunity to get a head start on their education with one free course.

## **Jump-Start**

Wright State University created a program called Jump-Start to help recent high school grads get an early start on their education and save money.

“We started a program called Jump-Start and it is an opportunity for incoming freshmen to take one general education course through a scholarship towards a free tuition opportunity,” said Jen McCamis, director of admissions.

Students accepted into the program work with an advisor to make sure they take a course that will benefit them the most.

“They could only enroll in Gen Eds where there was space available still, and they worked with their academic advisors to find the right courses for their degree program,” said McCamis.

To qualify for the program, students have to be 2020 highschool graduates. They also have to be admitted to the fall 2020 semester and registered for or completed orientation and/or submit a statement of intent, according to Wright State University’s website.

## **Benefits**

This opportunity is allowing many students to understand the role of a college student and the steps that they need to implement to be successful before they start with several courses in the fall.

“They get an early glance at what it really means to be a Wright State student,” said McCamis.

A huge benefit of this program is a lighter course load later in their degree because of the early start with completing classes they need.

“It also allows you flexibility to take a smaller course load in the future if you need additional time to focus on a more demanding class,” according to Wright State University’s website.



This program is allowing students to see early on how summer courses can help them graduate earlier and increase their chances of graduating.

"The longer it takes, the less likely a student is to make it to graduation," according to an article in The New York Times.

### **Bringing in new students**

Not only are students benefiting financially, but the program is bringing some students to Wright State as well.

"Some of these students had already told us they had planned to come to Wright State and then some of them as part of their requirement was that they had to say yes I am all in and complete the statement of intent," said McCamis.

Along with attracting new students to Wright State, it also entices new students to take summer courses.

"None of these students were registered in any way for summer," said McCamis. "So definitely it had a positive impact for more students being registered for summer classes."

Jump-Start is benefiting many, by allowing recent high school graduates to become familiarized with taking a college course this summer without the worry of tuition costs.

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Lake Campus Profs: Talks About Summer and Fall

Roxanne Roessner

July 9, 2020

Whether students are coming to Lake Campus for their first-ever semester or returning to continue their college education, this upcoming fall semester will present changes for both students and professors.

Wright State University sent out an email this past Tuesday, June 30, 2020 stating that both the Lake and Main campuses would be open with a mix of in-person and remote courses for students.

## **Coming Back to Changes**

"I'm really excited that we'll be coming back together as a campus community, and I'm looking forward to working with students again, whether that will be face-to-face or in a virtual environment," said Dr. Christine Junker, associate professor of English.

Christine Junker has been spending her summer semester working on making her fully online classes more interactive. She said, "I've spent a lot of time researching different models of hybrid online/face-to-face pedagogy".

Professors are dedicating their time to making sure that students and themselves are prepared for any changes the world is currently going through.

"I'm spending a lot of time planning my courses for every possible contingency. I really want to make the fall special for students, no matter what happens," said Dr. Megan Faragher, associate professor.

## **Library, Technology and Student Success Center**

"When we initiated virtual services, both the students and the tutors were a bit confused [about] how tutoring appointments would look. Now I believe students enjoy the ease of connecting with a tutor from home. The same can be said about the virtual library appointments," said Jamon Flowers, director of the library, technology and student success center.

These virtual services for tutoring and library appointments will continue through the Fall semester.



## Summer Plans

Much like students of Lake Campus, professors have been spending their summer days working, playing and enjoying the hot weather. With quarantine making the summer seem longer than most, everyone is ready to get back to classes and schedules.

"The endless days indoors have led me to adopt a kitten, who is endlessly entertaining... I've been doing quite a bit more baking and dessert-making than I ever have in the past, with decidedly mixed results," said Faragher.

"My family and I are practicing social distancing and abiding by all of the CDC recommendations. So, no fun trips anywhere for us, just home with the dogs," said Flowers.

"I'm trying to come up with new ideas of fun things to do at home, but I think we've baked and painted and cleaned and organized everything we can at this point. We did plant a garden this year, and it's a small bit of joy every morning when I water and find something new growing that wasn't there the night before," said Junker.



Visa Changes Leave International Students in Limbo  
Makenzie Hoeflerlin  
July 9, 2020

International students enrolled fully in online courses may not be able to stay in the U.S. according to new Immigration and Customs Enforcement (ICE) [guidelines](#).

## **New guidelines**

The new guidelines state that international students may not remain in the United States if they are taking their course load entirely online.

This directive affects non immigrant students on the M1 or F1 visas attending schools that will be operating entirely online due to the coronavirus pandemic.

“Active students currently in the United States enrolled in such programs must depart the country or take other measures, such as transferring to a school with in-person instruction to remain in lawful status,” according to the guidelines.

This affects nearly 1 million international students in the United States and 597 students at Wright State, as of 2019.

## **WSU international students**

The order that came down on Monday came with no consultation with higher education institutions, according to Wright State President Susan Edwards.

“It also comes at a time when the United States has been setting daily records for the number of new COVID-19 cases, with more than 300,000 new cases reported since July 1,” said Edwards in a letter to the community Thursday. “I can only assume that the order was designed to pressure institutions to resume “normal” face-to-face operations without regard to the concerns for the health and safety of students, instructors, and others.”

Edwards continued, addressing the issues that this directive poses to Wright State saying that they have several working groups looking at the issue, including national and state organizations.

“Wright State is very concerned and opposed to the decision by Immigration and Customs Enforcement (ICE) regarding limitations for international student enrollment in fall 2020,” said Edwards. “Please know that Wright State cares deeply about the impact of this announcement



on our international students. International students are a key part of our community, and we are here to support them through this time of uncertainty.”

WSU will hold a Q&A session over WebEx on July 13 from 3 to 4 p.m.

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Jasmine Batchelor: Journey from WSU to lead actress  
William Baptist  
July 10, 2020

Jasmine Batchelor graduated from Wright State University in 2010 with a bachelor's degree of fine arts in acting. Batchelor is now receiving tremendous reviews for her work as the lead role in "The Surrogate."

Bruce Cromer, professor of theatre at WSU, was a mentor to Batchelor. He worked with her numerous times throughout her time at WSU and got to know her fairly well.

"I knew she was driven to excel at her craft. If she left her classmates behind, so be it. She'd seek out the ones who learned lines, blocking, all the beginning stuff early (like her), and who could additionally play with possibilities, moments, interpretations as deftly as her," said Cromer.

Batchelor excelled at WSU and acted in a multitude of plays. This prepared her well to go to graduate school.

"She has a kind of intensity, her eyes are so alive and engaged. She has a heightened presence. When Jasmine came in I felt that she was ahead of the curve," said Joe Deer, Professor and Chair of the Department of Theatre, Dance and Motion Pictures at WSU.

After she graduated from WSU, she attended the world-renowned Juilliard School in New York City. She wanted to truly hone in on her craft and become the best actress she could be.

"I knew I was going to Juilliard to really be laser focused on what I wanted to do and how I wanted to do it. There was no slacking at Juilliard, it was life changing," said Batchelor.

## **How she got started**

Batchelor knew she wanted to be a performer at a young age, but never considered acting until right before high school.

"I randomly auditioned for my high school drama class, and I didn't think I would even get in because I didn't really understand what it was," said Batchelor.

She attended Pebblebrook High School in Atlanta, where she was a student of the magnet program within the school, the Cobb County Center for Excellence in the Performing Arts.



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“The school was specifically for artists and to train artists to continue to be artists beyond,” according to Batchelor.

Batchelor was well prepared for the schedule and the process of acting in college, because her high school trained her to become an artist in some way.

## **“The Surrogate”**

Batchelor auditioned to be Jess in the movie “The Surrogate,” in November of 2017. Jess was the main character in the movie.

“I’d read the script and loved it, and knew Jess had a spine I could recognize, so the stakes were high for me,” said Batchelor.

Batchelor didn’t hear back from the director after her audition for months. She was moving on with her life and her career, at which point she received an email from her agent.

“And then in March I got an email from my agent saying they wanted to bring me in for a chemistry test and I yelped. I was so damn excited,” said Batchelor.

After she found out she was going to be the lead actress in this film, she got back to work. This was all still a learning process for her too, considering this was her first role as lead actress in a film.

“The Surrogate” went on to do extremely well, and Batchelor received amazing reviews for her work in the film.

“It’s all about the performance of Jasmine Batchelor. [The Surrogate] is wonderfully anchored by her,” according to Claudia Puig, movie critic for Los Angeles Film Critics Association.

Batchelor encourages other black women to pursue their dream, and to leave behind anyone who attempts to reduce them to a stereotype for this work.

“I want you to know that there is a community of like-minded Black Actresses who are ready to welcome you, and know what you’ve been through and what you’re currently working on. We are your lifeline,” said Batchelor.

Batchelor had a couple plays that were coming up, but the whole industry is on hold due to the coronavirus.